

Section One: Recital (60 marks)

Select three pieces from the following list (20 marks each)

As an alternative to the pieces below, candidates may perform up to 3 free choice pieces.
For guidance on selecting and approving free choice pieces please [click here](#)

Composer/Artist	Title	Book/Cat. Ref	Publisher/Buy from
Monty Norman	Dr No (James Bond Theme)	Tomplay	tomplay.com
Satie	Jack in the Box	Tomplay	tomplay.com
Schubert	Ave Maria	Tomplay	tomplay.com
Baldassare	Sonata No.1 2 nd Movt: Grave	Tomplay	tomplay.com
Vander Cook	Altair	Tomplay	tomplay.com
Scott	The Fascinator	Tomplay	tomplay.com
Sinatra	Fly Me to the Moon	Tomplay	tomplay.com
Pasek & Paul	The Greatest Showman	Tomplay	tomplay.com
Hook/P. Wastall	Sonata No.1 1 st Movt: Andantino	Two Sonatas	Boosey & Hawkes
Barry	Mr Kiss Kiss Bang Bang (CD or piano acc.)	James Bond 007	Alfred IFM0033CD (Piano accompaniment published separately IFM0031)
Barry	Diamonds are Forever (CD or piano acc.)	James Bond 007	Alfred IFM0033CD (Piano accompaniment published separately IFM0031)
Mozart/Sparke	Adagio (No.15)	Skilful Solos	Anglo Music
Schubert/Sparke	Marche Militaire (No.16)	Skilful Solos	Anglo Music
Ellington & Strayhorn	Satin Doll	Take Ten	UE19779
Wedgwood	Walk Tall	Jazzin' About	Faber
Verdi/Hare	Chorus of the Hebrew Slaves	The Magic Trumpet	Boosey & Hawkes MDS
Morross	The Big Country	Some might Say Prokofiev	Brass Wind

Tomplay pieces often include accompaniments and can be purchased individually using the link next to each piece or via a discounted subscription for MTB teachers/learners. To learn more about Tomplay and the subscription [click here](#).

MTB Grade 4 Trumpet

Composer/Artist	Title	Book/Cat. Ref	Publisher/Buy from
Williams	May the Force Be With You (CD or piano acc.)	The Very Best of John Williams	Alfred IFM0422CD (Piano accompaniment published separately IFM0425CD)
Walsh & Shore	In Dreams (CD or piano acc.)	The Lord of the Rings	Alfred IFM0408CD (Piano accompaniment published separately IFM0411CD)
Tchaikovsky	Mélodie Antique Française	First Book of Trumpet Solos	Faber
Arban	Arban's Romp	First Book of Trumpet Solos	Faber
Goodwin	633 Squadron	Great Winners	Brass Wind
Bernstein	Somewhere	Great Winners	Brass Wind
Händel	March from the Ov. To the Occasional Oratorio (No.4)	Old English Trumpet Tunes	OUP
Jacob	Alla Menuetto (No.4)	Four Little Pieces	Emerson
Telemann (Wastall/Hyde)	Allegro (2nd Movement)	Suite No. 1	Boosey & Hawkes
Sparke	Shepherd's Song	Skilful Studies	Anglo Music
Sparke	Penny Parade	Skilful Studies	Anglo Music
Sierra	Fanfarria	Fanfares	UE19060
Rob Hudson	Even So (No.11)	30 Modern Studies for Trumpet	UE 21316
Rob Hudson	Swingin' (No.12)	30 Modern Studies for Trumpet	UE 21316
Endresen	No.17	Supplementary Studies	Rubank
Hering	No.15	Forty Progressive Etudes for Trumpet	Fischer
Hering	No.17	Forty Progressive Etudes for Trumpet	Fischer
Mark Nightingale	Blues for Big Ears (No.15)	Eazy Jazzy 'Tudes	Warwick Music
Clarke	Weldon	Featuring Rhythm	Brass Wind
Clarke	Polish Dance	Featuring Rhythm	Brass Wind

Section Two: Technical (25 marks)

Prepare either option 1 or 2 below

Technical Option 1

Technical Exercises:

Perform all the technical exercises required for this grade

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PLUS

Scales from Memory:

Perform the scales from memory required for this grade from the sheet

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Technical Option 2

Technical Exercises:

Perform all the technical exercises required for this grade

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PLUS

Alternative to Scales from Memory:

Perform the alternative to scales from memory required for this grade from the sheet

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Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 below

Musicianship Option 1

Reading Skills:

Perform the rhythm exercises for this grade

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PLUS

Listening Skills:

Sing the prepared aural tests for this grade

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Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

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PLUS

Duet:

Perform the duet for this grade

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Syllabus Guidance can be found on [Page 10](#)

Technical Exercises

Exercise 1 (for tone) ♩=c60

Exercise 2 - (for speed and control of articulation) ♩=108+

Exercise 3 - Lip slurs ♩=c116

Exercise 4 - (for chromatics fingering) ♩=80+

Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform all the following scales and arpeggios from memory. They should perform each scale and arpeggio either tongued or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations.

Scales ♩=72 Arpeggios triplet ♩=100

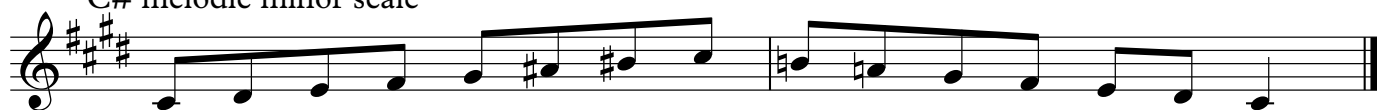
Eb major scale



F major scale



C# melodic minor scale



E harmonic minor scale



Eb major arpeggio



F major arpeggio



C# minor arpeggio



E minor arpeggio



Alternative to Scales from Memory

The following do not need to be played from memory
For the examination perform *all* the following

Scales ♩=72 Arpeggios triplet ♩=100

Eb major scale



Eb major scale with rhythmic pattern



F major scale



C# melodic minor scale



E harmonic minor scale



Eb major arpeggio



F major arpeggio



C# minor arpeggio



E minor arpeggio



1 (Candidate)

2

Cup Final

Musicianship Duets on the MTB Syllabuses are not acceptable for use as Recital pieces for the same grade. Musicianship Duets are Listening Skills, not another piece and consequently are set at a more straightforward technical level.

1 **Excitedly!**

Musical notation for measures 1-5. The music is in 4/4 time and starts with a forte (*f*) dynamic. It features a rhythmic pattern of eighth and quarter notes with accents.

6

Musical notation for measures 6-10. The music continues with eighth and quarter notes, maintaining the rhythmic pattern and accents.

11

Musical notation for measures 11-13. The music continues with eighth and quarter notes, maintaining the rhythmic pattern and accents.

14

Musical notation for measures 14-15. The music concludes with a fortissimo (*ff*) dynamic. The final measure has a double bar line.

Listening Skills

(Aural tests)

Grade 4

The candidate should practise all the exercises on this sheet with the accompanying Listening Skills recording as part of their preparation for the exam. The exam can be conducted either with the candidate responding to the recording or the teacher can deliver them using this sheet.

Only the teacher should have this sheet in front of them during the exam.

For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing back notes.

I shall play a 3 note chord, and then you shall sing back both the highes and lowest notes. We shall do this with 4 different chords.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

Test 2 - Intervals.

I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

Treble Clef

1. Major 6th 2. Major 3rd 3. Perfect 4th

Bass Clef

1. Major 6th 2. Major 3rd 3. Perfect 4th

Test 3 - Singing back melodic phrases.

I shall play a melodic phrase **twice**, and then you shall sing it back. We shall do this for 3 different melodies. Before each, I will indicate the pulse.

Treble Clef

1.

2.

3.

Bass Clef

1.

2.

3.

Syllabus Guidance

- The teacher is encouraged to speak to the candidate during the exam to put them at ease or to help them understand what is being requested. For more guidance on conducting/taking the exam [click here](#).
- The recording should not be turned off at any point during the exam until all elements of the assessment have been completed. For more recording advice [click here](#).
- For Practical Grades follow the above syllabus requirements. To learn about Performance Grade requirements please [click here](#).
- To learn more about how our exams are marked visit our Marking Criteria Page [here](#).

Recital Guidance - Practical & Performance Grades:

- Repeats are optional for MTB Exams, however, they are encouraged as they are often structurally important and can offer opportunities to display greater dynamic and expressive variation.
- All D.C. and D.S. marks should be observed (unless the syllabus specifies otherwise).
- The candidate should introduce each piece they are about to perform by stating its title.
- The teacher may help the candidate tune up before the exam begins. This should be done before starting the recording.
- Recorded accompaniments are acceptable as an alternative to a live accompanist. Make sure it is played on a different device to the one recording the exam.
- The composer's dynamics, phrasing etc should be observed in the pieces. Any editorial markings may be altered to allow for a personal interpretation. Where a piece contains no, or only limited, dynamic and expressive markings, the candidate is encouraged to include their own additional dynamic or expressive elements.
- Where a candidate presents Free Choice repertoire these must be of the correct grade standard. If such pieces fall below the required grade standard then examiners may reflect this in their marking. Free Choice Guidance can be found [here](#).
- Candidates wishing to submit 2 or more pieces with Jazz improvisation may do so as part of our free choice options, these will be marked by a Jazz specialist who will normally specialise in that section of instruments (i.e. Wind, Brass etc).

Technical & Musicianship Guidance - Practical Grades:

- The tempi given for the technical section exercises (scales from memory/technical exercises etc.) are minimum speed requirements.
- There are no unprepared elements in an MTB exam. All Technical and Musicianship elements should be practised by the candidate prior to taking the exam.
- If the Listening Skills fall outside of the candidate's vocal range, they may be transposed. However, all exercises within a test must be transposed by the same interval.
- For the duet option, the teacher part may be performed by the teacher, another pupil or any suitable player on any instrument from the same family (wind/brass/strings etc) with octave transpositions made as necessary. Alternatively, a recording can be used for the teacher part during the exam.
- Duets set in the Musicianship section cannot to be used as recital pieces.